SATURDAY REVIEW OF LITERATURE - 3 NOVEMBER 1951

This Week

November 3, 1951

Cover Design by Hector Orrie

Articles

Page

To Be Wise And Human
By John Ely Burchard.....3

Can TV Survive Advertising?
1. The Danger Signals Are Up
By Raymond Rubicam.....24
2. It's Still a Business
By Maurice B. Mitchell.....25

Reviews

Noses with the Spring
Reviewed by Donald Culross Peattie....11

Nature's Ways
Reviewed by Marston Bates.....12

Audubon's Animals
Reviewed by Ivan T. Sanderson.....13

How to Know the American Mammals
Reviewed by Donald Culross Peattie.....14

John Burroughs' America
Reviewed by Louis J. Halle, Jr.....15

The Ape in Our House
Reviewed by Belle J. Benchley.....15

The Wanderer
Reviewed by Edmund Fuller.....16

The Masters
Reviewed by Harrison Smith.....17

The Pleasant Lea
Reviewed by Dorothy Van Doren.....18

The Duke's Daughter
Reviewed by Walter Havighurst.....18

Bride of the Sabbath
Reviewed by Louis Falstein.....19

I and Claudia
Reviewed by John T. Winterich.....19

Love in America
Reviewed by John A. Krout.....20

Revolution and Tradition in Modern American Art
Reviewed by Alfred Frankenstein.....43

Art Has Many Faces
Reviewed by Margaretta Salinger.....44

The Harper History of Painting
Reviewed by Walter Pach.....45

Departments

Trade Winds
By Bennett Cerf.....4

Literary I.Q.....18

Editorial.....22

Letters to the Editor.....23

SRL Goes to the Movies
By Arthur Knight.....28

Music to My Ears
By Irving Kolodin.....30

Literary Crypt.....37

The Fine Arts
By James Thrall Soby.....40

The New Recordings
By Edward Tatnall Canby.....47

The Chronical Record.....48

Double-Crostic No. 919.....51

THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Association, Inc., 25 W. 45th Street, New York 19, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Quinlivan, Executive Vice President and Treasurer; Horace Gregory, Vice President; Amy Loveman, Secretary; Nathan Cohen, Assistant Treasurer; Ralph A. Bergengren, Advertising Director; Earl Carroll, Circulation Director; Tony Weitzel, Circulation Manager. Subscription $6 a year; $7 in Canada. Member of Audit Bureau of Circulations. Entered as U. S. Vol. XXXIV, No. 44, November 3, 1951. Entered as second class matter at the Post Office in New York, N. Y., under the Act of March 3, 1879. Contents in this publication are indexed in the Readers' Guide to Periodical Literature.

1951 by Saturday Review Association, Inc.

Princeton
UNIVERSITY PRESS

Time's Arrow and Evolution

By HAROLD F. BLUM

● Dr. Blum uses "time's arrow", the second law of thermodynamics, as a key concept to show how the nature and evolution of the nonliving world place limits upon the nature and evolution of life.

"A most stimulating analysis of the physical and chemical conditions which seem required, as far as present knowledge goes, for the origin of life."—*Sewall Wright.* *Illustrated, $4.00*

Nietzsche

PHILOSOPHER, PSYCHOLOGIST, ANTICHRIST

By WALTER A. KAUFMANN

● A revolutionary reappraisal of Nietzsche, which exposes the deliberate fraud that claimed him as the prophet of the Master race . . . shows what he really meant by the "will to power" and the "superman" . . . and sheds startling light on his historic break with Wagner and his critique of Christianity.

"Indispensable for anyone concerned with Nietzsche."—*Jacques Maritain.* "The most sensible exposition of Nietzsche's philosophy ever made."—*New Statesman and Nation.* $6.00

French Painting

BETWEEN THE PAST AND THE PRESENT 1848-1870

By JOSEPH C. SLOANE

● A study of the subject matter of French painting in the mid-nineteenth century, and critical attitudes toward it . . . treating the ideas of both critics and artists regarding the development of modern art. The paintings discussed are reproduced in the book.

241 pages of text plus 90 illustrations, 9" x 12" $12.50

AT YOUR BOOKSTORE, PRINCETON UNIVERSITY PRESS

Nature. *Two of the most revered of American writers on nature and three of the most highly regarded of contemporary specialists in the same genre are represented in the books we review this week. Jean Jacques Audubon and John Burroughs rank with Henry Thoreau and John Muir among the "great" of the past; some of their finest work has been carefully edited in "Audubon's Animals" and "John Burrough's America." Interestingly enough, our reviewers' view of both men's achievements is less than starry-eyed. Two living naturalists, Roy Chapman Andrews and Ivan T. Sanderson, attempt to "popularize" animal life in "Nature's Ways" and "How to Know the American Mammals," with middling results. But Edwin Way Teale crowns a distinguished career by tracing the coming of spring to the Atlantic seaboard in an excellent volume, "North with the Spring."... Cathy Hayes's "The Ape in Our House" is the engrossing story of a couple's experiment at raising a chimpanzee.*

A Dream Come True

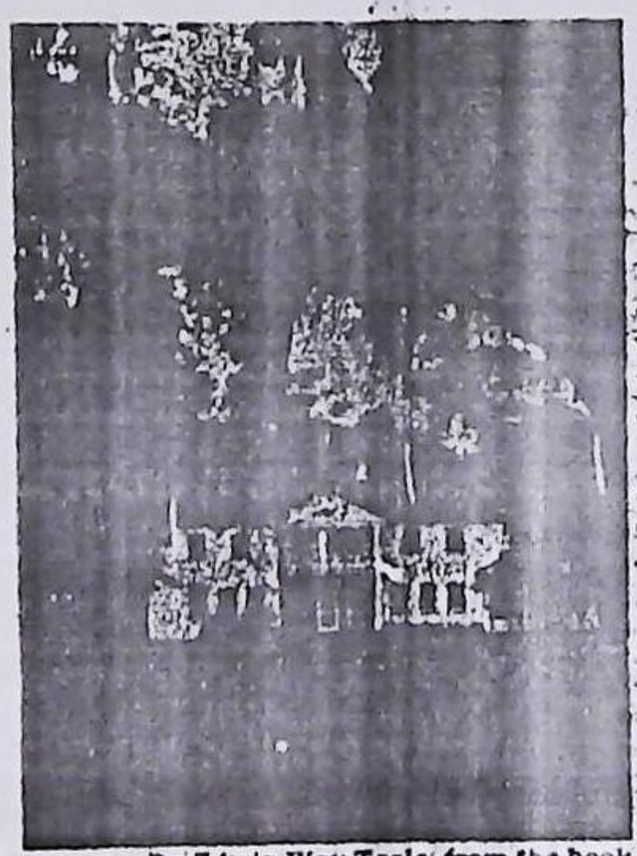
NORTH WITH THE SPRING. By Edwin Way Teale. New York: Dodd, Mead & Co. 366 pp. $5.

By Donald Culross Peattie

THE subtitle of this book is "A Naturalist's Record of a 17,000-mile Journey with the North-American Spring." "When we talked over our plans with friends," says the author, "we discovered that our dream was a universal dream. They, too, had beguiled themselves, on days when winter seemed invincible, with thought of lifting anchor and, leaving everyday responsibilities behind, drifting north with the spring."

Indeed, the present reviewer's dream for many years has been to write a book on this very subject. Now it is written for him, written beautifully, and written out of a wide knowledge of nature, including insects, reptiles, batrachians, as well as the birds, flowers, and trees in which everyone takes an interest.

More, it is superbly illustrated with photographs,—each with the Teale touch upon them that has made them a by-word for excellence. There are millions of photographers in this country; many turn, at times, to nature subjects. But, strangely enough, the camera never seems to record anything that is not in the brain of the man who opens the shutter. Most people's out-of-doors photographs have nothing to tell us about nature, because the photographer did not really know anything himself—he was just captivated by some scenic composition, some quaintness or appeal of an animal, some freakish bit of driftwood. Mr. Teale, who knows his nature more widely, it is likely, than any other professional photographer, cannot open his shutter without capturing a wealth of truth. His pictures are clear as morning in their statement, and their beauty is not artificially created with lenses and printing and contrived compositions that soften and sweeten what they touch, but are genuine, their beauty arising where true beauty must, out of the order and meaning, the function and the rightness of things. A lonely shell beach, beach grass blowing, the fierce, glassy stare of a burrowing owl, grackles on lily pads, the hovering of a gull, the silence



—By Edwin Way Teale, from the book.
Bull's Island—"egrets and vultures."

of the Suwanee, the motionlessness of a clapper rail, the deceptive candor of a sundew waiting with death upon its blades for its prey, the surprising wilderness of New Hampshire's Mount Washington above timberline—these are but a few of the subjects that help the book to be worth the five dollars it costs.

Many people on their annual migration from Florida in the winter to their homes in the North make a journey like Mr. and Mrs. Teale's. But the Teales took four months to it, where most people try to make it in four days. They stayed from two days to two weeks in places that interested them—and what places! In Florida they visited Sanibel Island, the shell-collector's paradise, the Kissimee prairie and the Lake Okeechobee district; and the "big scrub" about which the lovely juvenile "The Yearling" was written, and where the Teales visited its author, Marjorie Kinnan Rawlings. In Louisiana Mr. Teale viewed from the air the Mississippi delta where I spent some of the most vivid months of my childhood; in Georgia they explored the enchantments of the Okefenokee Swamp, one of the healthiest and most beautiful spots in the South; in South Carolina they visited Bull's Island sanctuary, a spot I shall never forget for its snowy egrets and black vultures, like angels of good and evil, sailing silently above the scraggly cypress, while our dugouts slid through the alligator-infested waters and the Negro boatmen conversed in Gullah instead of English. April found the Teales in North Carolina, visiting Pearson's Falls near Tryon for its trilliums, and down on the coast the famous savanna near Burgaw in the Cape Fear region, covered with insectivorous pitcher plants, sundews, and Venus's-flytraps. In Tennessee they visited the mysterious Nickajack Cave and the Great Smokies,—the only Eastern mountains that ever touch those of the West for grandeur. The Dismal Swamp—which is not dismal but tenderly lovely—and the Blue Ridge mountains at Jefferson's home drew the Teales in Virginia. They stopped in the New Jersey pine barrens, paid the inevitable pilgrimage to Thoreau's Walden Pond, visited the Cape Cod dunes, and ended up, very appropriately, on the longest day of the year (the end of spring) in the lovely "alpine gardens" atop Mount Washington.

Through the pages of this delightful travel book flit warblers by the scores, each vivid as a jewel, definite of voice, in Mr. Teale's descriptions, as so many famous opera stars. Flowers expand their gleaming petals before us; we see insects dart; we hear the songs of all the different frogs, tree toads, and

Donald Culross Peattie is the author of "The Flowering Earth," "Singing in the Wilderness," and numerous other books on nature.

Nature. *Two of the most revered of American writers on nature and three of the most highly regarded of contemporary specialists in the same genre are represented in the books we review this week. Jean Jacques Audubon and John Burroughs rank with Henry Thoreau and John Muir among the "great" of the past; some of their finest work has been carefully edited in "Audubon's Animals" and "John Burrough's America." Interestingly enough, our reviewers' view of both men's achievements is less than starry-eyed. Two living naturalists, Roy Chapman Andrews and Ivan T. Sanderson, attempt to "popularize" animal life in "Nature's Ways" and "How to Know the American Mammals," with middling results. But Edwin Way Teale crowns a distinguished career by tracing the coming of spring to the Atlantic seaboard in an excellent volume, "North with the Spring."... Cathy Hayes's "The Ape in Our House" is the engrossing story of a couple's experiment at raising a chimpanzee.*

A Dream Come True

NORTH WITH THE SPRING. By Edwin Way Teale. New York: Dodd, Mead & Co. 366 pp. $5.

By Donald Culross Peattie

THE subtitle of this book is "A Naturalist's Record of a 17,000-mile Journey with the North-American Spring." "When we talked over our plans with friends," says the author, "we discovered that our dream was a universal dream. They, too, had beguiled themselves, on days when winter seemed invincible, with thought of lifting anchor and, leaving everyday responsibilities behind, drifting north with the spring."

Indeed, the present reviewer's dream for many years has been to write a book on this very subject. Now it is written for him, written beautifully, and written out of a wide knowledge of nature, including insects, reptiles, batrachians, as well as the birds, flowers, and trees in which everyone takes an interest.

More, it is superbly illustrated with photographs,—each with the Teale touch upon them that has made them a by-word for excellence. There are millions of photographers in this country; many turn, at times, to nature subjects. But, strangely enough, the camera never seems to record anything that is not in the brain of the man who opens the shutter. Most people's out-of-doors photographs have nothing to tell us about nature, because the photographer did not really know anything himself—he was just captivated by some scenic composition, some quaintness or appeal of an animal, some freakish bit of driftwood. Mr. Teale, who knows his nature more widely, it is likely, than any other professional photographer, cannot open his shutter without capturing a wealth of truth. His pictures are clear as morning in their statement, and their beauty is not artificially created with lenses and printing and contrived compositions that soften and sweeten what they touch, but are genuine, their beauty arising where true beauty must, out of the order and meaning, the function and the rightness of things. A lonely shell beach, beach grass blowing, the fierce, glassy stare of a burrowing owl, grackles on lily pads, the hovering of a gull, the silence

—By Edwin Way Teale, from the book.
Bull's Island—"egrets and vultures."

of the Suwannee, the motionlessness of a clapper rail, the deceptive candor of a sundew waiting with death upon its blades for its prey, the surprising wildness of New Hampshire's Mount Washington above timberline—these are but a few of the subjects that help the book to be worth the five dollars it costs.

Many people on their annual migration from Florida in the winter to their homes in the North make a journey like Mr. and Mrs. Teale's. But the Teales took four months to it, where most people try to make it in four days. They stayed from two days to two weeks in places that interested them—and what places! In Florida they visited Sanibel Island, the shell-collector's paradise, the Kissimee prairie and the Lake Okeechobee district; and the "big scrub" about which the lovely juvenile "The Yearling" was written, and where the Teales visited its author, Marjorie Kinnan Rawlings. In Louisiana Mr. Teale viewed from the air the Mississippi delta where I spent some of the most vivid months of my childhood; in Georgia they explored the enchantments of the Okefenokee Swamp, one of the healthiest and most beautiful spots in the South; in South Carolina they visited Bull's Island sanctuary, a spot I shall never forget for its snowy egrets and black vultures, like angels of good and evil, sailing silently above the scraggly cypress, while our dugouts slid through the alligator-infested waters and the Negro boatmen conversed in Gullah instead of English. April found the Teales in North Carolina, visiting Pearson's Falls near Tryon for its trilliums, and down on the coast the famous savanna near Burgaw in the Cape Fear region, covered with insectivorous pitcher plants, sundews, and Venus's-flytraps. In Tennessee they visited the mysterious Nicksajack Cave and the Great Smokies,—the only Eastern mountains that ever touch those of the West for grandeur. The Dismal Swamp—which is not dismal but tenderly lovely—and the Blue Ridge mountains at Jefferson's home drew the Teales in Virginia. They stopped in the New Jersey pine barrens, paid the inevitable pilgrimage to Thoreau's Walden Pond, visited the Cape Cod dunes, and ended up, very appropriately, on the longest day of the year (the end of spring) in the lovely "alpine gardens" atop Mount Washington.

Through the pages of this delightful travel book flit warblers by the scores, each vivid as a jewel, definite of voice, in Mr. Teale's descriptions, as so many famous opera stars. Flowers expand their gleaming petals before us; we see insects dart; we hear the songs of all the different frogs, tree toads, and

Donald Culross Peattie is the author of "The Flowering Earth," "Singing in the Wilderness," and numerous other books on nature.

Tribute to a Tradition

AUDUBON'S ANIMALS: The Quadrupeds of North America. Compiled and edited by Alice Ford. New York: Studio Publications, in association with Thomas Y. Crowell Co. 222 pp. $12.50.

By Ivan T. Sanderson

THIS beautifully produced volume so nearly approaches, if it does not actually achieve, perfection in both the art and technique of modern publishing that it leaves this reviewer in a somewhat schizophrenic frame of mind. One might easily over-emphasize this aspect of the work and this would be grossly unfair to Alice Ford, who is the compiler and editor, and also the authoress of a considerable body of the fluent and interesting historical text contained therein. To do so, moreover, would be the more reprehensible because her contribution is only a condensed end-product of years of masterly and original research into the subject, which warrants the utmost praise and full recognition.

There comes, then, still a further conflict of mind. It is necessary to present for the edification of potential readers of this book certain observations—unbiased or otherwise, in accordance with the license permitted reviewers in a democracy—not only upon the compiler's achievement, but also on that of the original work presented. It so happens that this reviewer holds opinions on the latter that appear to be widely at variance with those held by almost everybody else. For this reason they may be worth recording.

Jean Jacques Audubon, as a personality, fills a unique niche in our cultural tradition. He is also virtually immortalized as the original conservationist and the greatest animal artist. Apart, however, from a few somewhat offhand and half-hearted murmurations, such as those noted by Miss Ford on page 47 anent the probable extinction of the American bison, Audubon's writings are singularly lacking in any vision of the desperate need for planned conservation that both this and every other country were to face only a century later. This in no way detracts from the expressions he did leave for us on this subject, nor from the magnificent work being done in this field by the great Society founded in his name.

When it comes to the popular modern practice of practically deifying Audubon as a depictor of animals—a procedure that has become a regular cult, like that of Gilbert and Sullivan, for the mere appreciation of which formal attire seems now to be required—it becomes essential to take issue with the whole current trend. Audubon was in some respects a modest man, and like all born artists was often dissatisfied with his products, but he was assured to the point of bumptiousness that nobody could, or ever would, match his skill in portraying the exact likenesses of the animals he drew and painted.

What is good or bad *art* constitutes substance for a discussion that can probably never be solved to anybody's satisfaction, but the shape of an animal can be very readily decided by a camera. Moreover, the poses, attitudes, and expressions that an animal can adopt are determined and limited by its very musculature and general body structure. Despite Audubon's boasts, his method of squaring off his paper, his *camera-lucida*, or anything else, we defy anybody, artist or even taxidermist, to twist a bobcat or a lynx into the grotesque poses, or to cross their eyes to the extent that this great master did in the plates reproduced in this book. And this goes for the majority of Jean Jacques Audubon's products, but not to anything like the same extent for those of his industrious son, John Woodhouse Audubon, who actually painted many of the plates in this work.

The artist and art-appreciator may admire the work of this remarkable man to the fulness of their emotions, and the worst philistine may, and probably should do likewise, but any who either concurrently or solely may be interested in the beauty of animal form as it actually is in nature should beware of appraising these pictures as anything other than a compromise between the formalized sporting art of the nineteenth century and the worst efforts of contemporary caricaturists.

None of this detracts from the fascination of Audubon, any more than the lack of perspective detracts from certain more glorious phases of Ancient Egyptian art. Nor does it take anything away from the beauty and interest of this book. On the contrary, now that Miss Ford has so sensibly grouped the originals in a proper order, thus bringing all the squirrels, cats, rabbits, etc., together, instead of leaving them scattered at random as they were in the first two, and only other editions of the work ever published, we can for the first time really assess these works in their proper perspective. All the plates published in the original folios and many other delightful little sketches that Miss Ford has brought to light by her painstaking researches are herein presented in masterly sequence that does much to add to the readability of the book. The whole should stand as a monument to all who would attempt similar works.

—From the book.

"American Mink, Male and Female," a water color by J. J. Audubon.

Ivan T. Sanderson is the compiler of an anthology, "Animal Tales," and the author of "How to Know the American Mammals," which is reviewed in this issue on page 14.

A Baedeker for Naturalists

***HOW TO KNOW THE AMERICAN MAMMALS.** By Ivan T. Sanderson. Boston: Little Brown & Co. 164 pp. $2.50. Also published by New American Library, New York, in a paperbound edition at 35¢.*

By DONALD CULROSS PEATTIE

SOME DOZEN of years ago Ivan T. Sanderson, a young Britisher, delighted American audiences with his "Animal Treasure," a book on tropical nature whose title gave a hint of its spirit, infused as it was with the wonder and beauty of life. That book and its successor proclaimed a naturalist with a fresh, most unprofessorial approach and a writer of real talent. More, there were Mr. Sanderson's poetic and surprising illustrations to charm us further.

The present volume is an effort of quite another sort, without the intimate qualities by which Mr. Sanderson has taught us to know both nature and himself. It is a field guide or pocket-sized book on the mammals of the United States and Canada, including even the whales far out at sea, and the jaguars and ocelots that are glimpsed fleetingly by a few ranchers and hunters of the Rio Grande valley. Compact in all dimensions, this would make a pleasant little volume to take on a vacation or carry on a stroll through woods or fields. It would quickly tell you quite a number of things you might wish to know about the mammals you are likely to meet, and might arouse enough interest in those you are unlikely to see to send you on their quest. Especially good is the brief introduction which asks the questions: who are the mammals? and, where are the mammals?—and answers them.

Perhaps the most appealing feature is the full-color illustrations by the late distinguished Louis Agassiz Fuertes, as fine a combination of artist and scientist as we have had since Audubon. There are also many drawings in black and white by Mr. Sanderson, as well as a few pages of silhouettes of animal tracks.

The aim of the book, by which alone we may judge it, appears to be to assist the complete beginner in identifying our native mammals, in an approximate way, and to throw out a few of the interesting things there are to tell. In this it succeeds. Most of the species are given a page, some half a page, none more than two pages. Sometimes several species are considered together, where closely related, without being wholly disentangled. Almost no technical words appear or can be acquired, and frequently not even the scientific names are given, though when used they are construed by syllables and roots into English equivalents, always helpful to the understanding and memory. No subspecies are distinguished. This too makes for simplicity—to the point of over-simplification.

As a manual of the subject, Mr. Sanderson's volume is below the standard of usefulness set by such an indispensable little work as the "Field Book of American Mammals" by Harold Anthony. And seldom does Mr. Sanderson manage to stand up a living quadruped as the running, breathing, hungering, fighting, gestating organism that it is. For a book like that one should own Victor Cahalane's vivid "Mammals of North America." The fact is that Mr. Sanderson's chosen subject has been chosen many times, by many good naturalists. Thus his book, like any other new book on an old subject, must stand comparison with the best in the field. It must also be judged by comparison with the best that the author himself has shown that he can do. In Mr. Sanderson's case that is a high standard. But one would not always know from reading these pages that the author possessed a wealth of field experience. Rather does he sound like a well-trained museum lecturer taking a crowd of us from one handsomely mounted specimen to another, pausing before each to deliver a lucid, reliable, brief account.

co. 1952

"Executive, tax legislators, and the public alike will profit from this much-needed understanding of the present and future effect of taxes on executives and, through them, on the whole economy made available by Professor Sanders." L. R. Boulware
+ Management R 40:713 N '51 650w

SANDERSON, IVAN TERRANCE. How to know the American mammals. 164p il $2.50 Little

599 Mammals 51-12825

A field guide book, or identification manual, describing briefly (from a paragraph to two pages) the mammals of the United States and Canada. Many illustrations including line drawings by the author and full color plates by Louis Agassiz Fuertes. Index.

Booklist 48:26 S 15 '51

Bookmark 11:59 D '51 20w

Reviewed by Bob Becker
Chicago Sunday Tribune p33 D 2 '51 40w

Reviewed by A. C. Ames
Chicago Sunday Tribune p4 D 30 '51 50w

"This little handbook is excellent and useful in every way. . . For all children's libraries." N. S. Chasteen
+ Library J 76:1947 N 15 '51 70w

San Francisco Chronicle p14 O 21 '51 130w

"As a manual of the subject, Mr. Sanderson's volume is below the standard of usefulness set by such an indispensable little work as the 'Field Book of American Mammals' by Harold Anthony. . . It must also be judged by comparison with the best that the author himself has shown that he can do. In Mr. Sanderson's case that is a high standard. But one would not always know from reading these pages that the author possessed a wealth of field experience. Rather does he sound like a well-trained museum lecturer taking a crowd of us from one handsomely mounted specimen to another, pausing before each to deliver a lucid, reliable, brief account." D. C. Peattie
+ — Sat R of Lit 34:14 N 3 '51 700w

Wis Lib Bul 47:210 S '51

SANDOZ, MAURICE YVES. On the verge; il. by Salvador Dali. 127p $4.50 Doubleday

50-11654

Four stories, all of them about madmen of varying degrees. Contents: The tsantsa; Mr. Rabbi; The trap; On the verge.

Kirkus 18:583 S 15 '50 160w

"Set in very large type, but not recommended as bedtime reading for convalescents." E. F. Walbridge

Library J 75:1903 N 1 '50 70w

"Sandoz has had peers, but not many, and for a really apt reviewer, page Mr. Poe." L. T. Nicholl

N Y Herald Tribune Bk R p4 D 24 '50 420w

"If he made this translation himself (he has written at least one book in English), Sandoz has done a spanking good job. Only a few clichés and a few exclamatory sentences, which sound a bit naïve in English, hint at the non-native hand. Even these could have been deliberate." Horace Reynolds

N Y Times p29 N 19 '50 360w

"This is one of those books frankly designed to end up on coffee tables in modernistic studios, or discreetly gracing corporation waiting rooms. It is the third in a series of successful collaborations between Sandoz, who writes quietly macabre tales, and Dali, whose style is admirably suited to illustrating them." D. F.
+ San Francisco Chronicle p16 Ja 7 '51 300w

SANDYS, NICHOLAS. Starset and sunrise. 202p $2.50 Sheed

51-12360

First person narrative of the life of Marjorie Chatham, born to an English gypsy couple, educated in a Catholic convent, making her way to film stardom by being the mistress of many men. Eventually a change of heart takes place, Marjorie returns to the church, and at the end of her story is dying of tuberculosis after trying to prepare herself to play the role of a saint.

Reviewed by Riley Hughes
— Cath World 174:155 N '51 140w

"Sandys has drawn freely on his considerable experience as an actor for the rich background of this novel. One of its merits is the satisfying subtlety with which his own contempt for the politics, strut, and false grandeur of the movies shines through Marjorie's enthusiastic account." Sister Mariella Gable
+ Commonweal 54:581 S 21 '51 470w

"Mr. Sandys keeps his heroine credible and amusing while presenting the inside workings of motion picture studios with a great deal of authority." J. C. C.
+ Springf'd Republican p5C S 23 '51 40w

SANFORD, MRS AGNES MARY (WHITE). Oh, watchman! 217p $2.75 Lippincott

51-9040

Tim Lawrence was just out of a veterans' hospital, where he had been for months. On the night of his return he went to a dance without his brace, fell and broke his leg again. Then he was back in the hospital, this time with his morale in bad shape. The story is of his recovery thru the love of a nurse, and the help of a visiting Gray Lady.

Booklist 47:238 Mr 1 '51

"Religion has been aware of this therapy for a long time. It is a pleasure to see it crystallized into sustained and intelligent narrative form. A good many novels of this nature have appeared during the last 20 years, but most of them are hopelessly sentimental. They fail in both the requirements of sound fiction and sound religion. Here is a novel that succeeds at both points. To read it is to feel very much better about life in general." Clarence Seidenspinner
+ Chicago Sunday Tribune p6 F 25 '51 450w

"The significance of the idea carries over, and for those who are ready for it, is self-applicable. But the manner of the telling is sometimes artificial, and the characters—particularly the Grey Lady and the Jewish boy who has made the system his own—are almost too good to be true. A book to watch, however, and one which has constructive power."
+ — Kirkus 18:660 N 1 '50 260w

"Inspiring, hopeful novel through which both men and women of draft age, especially, may find courage." E. P. Nichols
+ Library J 76:40 Ja 1 '51 80w

" 'Oh, Watchman!' presents a case history in the guise of fiction, its appeal being mainly to those interested in the ideas that the author outlined in 'The Healing Light.' "
N Y Herald Tribune Bk R p19 Ja 14 '51 130w

Reviewed by Edward Fenton
N Y Times p23 Ap 8 '51 120w

SANFORD, TRENT ELWOOD. Architecture of the Southwest; Indian, Spanish, American. 312p pl maps $6 Norton

720.979 Architecture—Southwest 50-10641

"For two thousand years the American Southwest has been the scene of a continuous building tradition. This is the story of the cliff dwellings and pueblos of the pre-Spanish Indians; of the Spanish conquest and the building of missions, churches, and presidios; of the westward expansion of the Americans with highways and cities. The book, which covers Texas, New Mexico, Arizona, and California,

"Executive, tax legislators, and the public alike will profit from this much-needed understanding of the present and future effect of taxes on executives and, through them, on the whole economy made available by Professor Sanders." L. R. Boulware

+ Management R 40:713 N '51 650w

SANDERSON, IVAN TERRANCE. How to know the American mammals. 164p il $2.50 Little

599 Mammals 51-12825

A field guide book, or identification manual, describing briefly (from a paragraph to two pages) the mammals of the United States and Canada. Many illustrations including line drawings by the author and full color plates by Louis Agassiz Fuertes. Index.

Booklist 48:26 S 15 '51

Bookmark 11:59 D '51 20w

Reviewed by Bob Becker

Chicago Sunday Tribune p33 D 2 '51 40w

Reviewed by A. C. Ames

Chicago Sunday Tribune p4 D 30 '51 50w

"This little handbook is excellent and useful in every way. . . For all children's libraries." N. S. Chasteen

+ Library J 76:1947 N 15 '51 70w

San Francisco Chronicle p14 O 21 '51 130w

"As a manual of the subject, Mr. Sanderson's volume is below the standard of usefulness set by such an indispensable little work as the 'Field Book of American Mammals' by Harold Anthony. . . It must also be judged by comparison with the best that the author himself has shown that he can do. In Mr. Sanderson's case that is a high standard. But one would not always know from reading these pages that the author possessed a wealth of field experience. Rather does he sound like a well-trained museum lecturer taking a crowd of us from one handsomely mounted specimen to another, pausing before each to deliver a lucid, reliable, brief account." D. C. Peattie

+ — Sat R of Lit 34:14 N 3 '51 700w

Wis Lib Bul 47:210 S '51